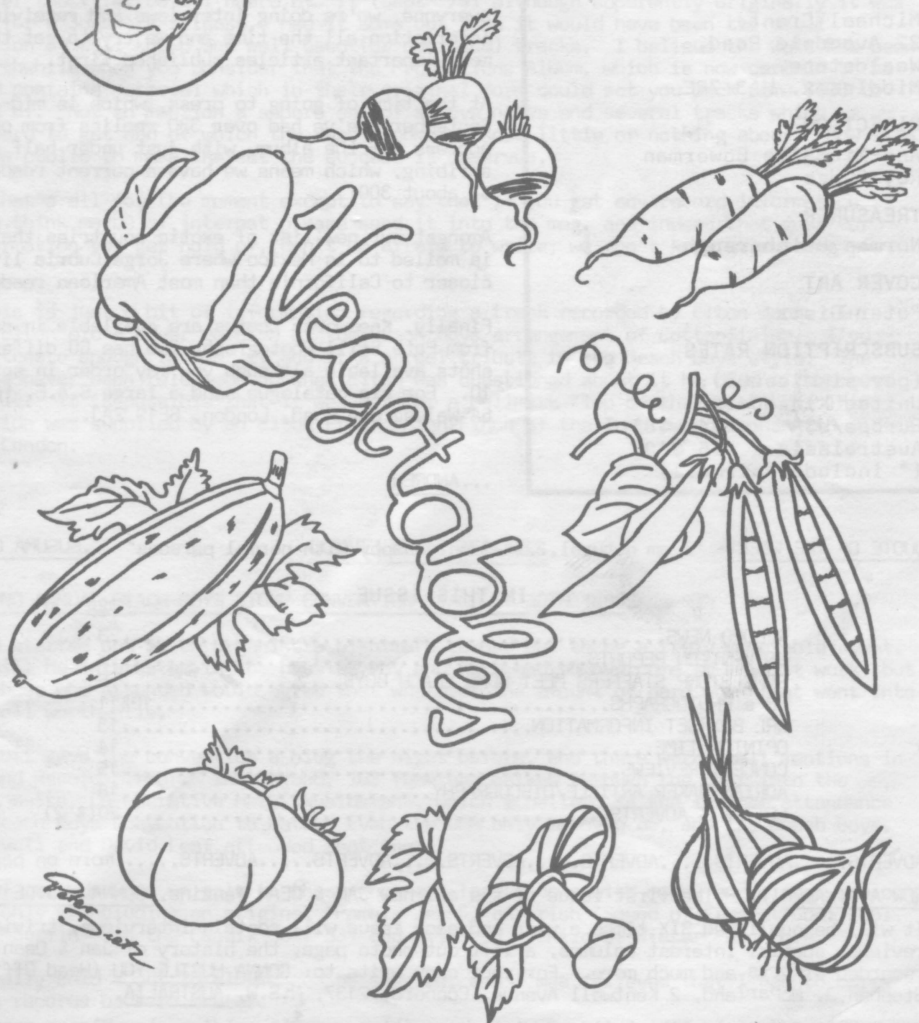


Beach
Boys Stomp

21



Don't Die

BEACH BOYS STOMP - SEPT 1980

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EDITORIAL

Thanks to everyone who has sent in a logo design for STOMP, and as we're still receiving them we've decided to hold it over until Issue 22 so please keep sending 'em in. We've received a nice little Disc that we're gonna use as a prize, which should encourage more of you! It's the promotional album with the Beach Boys being interviewed by our good friend Roger Scott from Capital Radio. Between each individual interview there are tracks off the latest album. But that's not all Guys and Gals, we've got the cover autographed by five Beach Boys with Dennis being the absentee.

Hope this Issue contains something of interest for everyone, we're doing interviews and receiving information all the time and we try to get the most important articles published first.

At the time of going to press, which is mid-September, we've had over 330 replies from our address off the album, with just under half subscribing, which means we have a current readership of about 300!

Amongst our new list of exotic countries that STOMP is mailed to is Mexico where Jorge Cubria lives closer to California than most American readers!

Finally, Knebworth photos are available in colour from Pete Still Photography who has 60 different shots available although you may order in sets of 10. For his catalogue send a large S.A.E. to 6A Waldegrave Road, London, SE19 2AJ.

...ANDREW

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RECORD NEWS

Firstly, some more information about the Sunflower re-issue on Embassy as mentioned at the end of this column in Issue 20. It will only be a single sleeve. As far as we know it is still scheduled for release on October 10th. I'm sure most fans are aware that the "Sunburn" on Ronco (RTL2044) contains the Beach Boys Lady Lynda. However for those of you who haven't heard this version, it is as per the US and Japanese 45 releases i.e. minus the Bach intro and tag. This is the only way this version has been released in the UK.

Those of you who were at the recent UK concerts would have heard a version of God Only Knows by the London Symphony Orchestra being played just prior to the group taking the stage. This track comes from the LP Classic Rock The Second Movement on K-TEL (NE1039) - copies of this LP are currently available at discount prices at the HMV Shop in Oxford St.

The World Record LTD Box Set should now be available on October 6th. This being over a year after the first date I heard of it (Sept '79) although apparently originally it was planned for a June '79 release. Had it come out then it would have been the usual compilation of well known and well used (or overused) tracks. I believe the wait has been well worthwhile when you consider that the Productions Album, which is now certain to be included contains material which in their original form could set you back some \$400 to get hold of. Not to mention a superb set of sleeve notes and several tracks which we worked hard to get and of which the record company know little or nothing about. Now it's up to the public to make the set the success it deserves.

Anyway that's all for the moment except to say that if you get any record information that you think maybe of interest please send it into the mag. and indeed that goes for any information you get hold of, don't be afraid to write, we don't know everything you know!!!

P.S. This is just a bit of information regarding a track recorded by Elton John. In 1969/70 Elton did a cover version of the Beach Boys arrangement of Cottonfields. I've been fortunate enough to hear it and it's a real tribute to the Beach Boys style. The track has never been released and when Elton was questioned about it he didn't remember cutting it. It is possible that it was cut for a Hallmark "Top of the Pops" LP. This information was supplied by an Elton Freak, Alan Finch of the Tumbleweed Connection Oldies shop in London.

CONVENTION REPORTS

THE SECOND ANNUAL BEACH BOYS STOMP CONVENTION - AUGUST 30TH 1980

What had started out as an organisers nightmare turned out to be a truly memorable event. Nobody will be interested in the hassles Roy and Mike had to overcome to make it work, but I feel those who attended would agree that whatever the amount of hard work that went into it was well worthwhile.

Roger Scott gave the convention a plug the night before, and there were small mentions in Sounds and Record Mirror. In the end, 102 fans had walked through the door into the elements suite, Co-operative Hall, Wealdstone, which I believe is the largest attendance of any Beach Boys Convention to date. Even the USA only managed 86, and the Beach Boys, Diane Rovell and David Leaf attended that one!

Plenty of records were on sale to those who came loaded down with money and a few were on display only - including an original "Pamela Jean", an Irish "Sound of Free", "Cool Cool Water", "Surfin'" on the Candix 301, 331 and X labels, "Child of Winter" and more.

I personally sold about 25 albums and 50 singles, and I was relieved that I had to carry far less records back to Exeter.

QUOTE OF THE WEEK - "I am natural...I am only happy with normal persons" ...SUSUMA OGATA

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ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....(more on page 20)...

NOW AVAILABLE!!! - The first issue of the all-new JAN & DEAN fanzine, GONNA HUSTLE YOU.

It will be published SIX times a year and each issue will contain interviews, trivia, reviews, special interest columns, a lift-out photo page, the history of Jan & Dean's recorded efforts and much more. For your copy write to: GONNA HUSTLE YOU (Head Office) c/o Stephen J. McParland, 2 Kentwell Avenue, Concord, 2137, N.S.W. AUSTRALIA.

Young BB's fan would like Child of Winter, rarities, promos, oldies etc. Please send details price wanted, SAE for reply to Douglas Crombie, 14 Churchill Drive, Dingwall, IV15 9RD

John Tobler was in attendance all day, chatting with fans, and someone saw him having a quiet drink in the local, together with Richard Gilbert (he did the interview in the Observer this year) at least once!

The draw appeared to make everyone drop everything, the prizes speak for themselves, thanks to everyone who gave something. John Tobler won the David Leaf book but auctioned it off and it finally fetched £10. A list of the prizes follow this report.

Now the VIDEOS! What a feast, I could have watched them all night! Here's a list of everything we saw.

- The Andy Williams Show 1965, which showed Brian at his best singing "Their Hearts Were Full of Spring" and "Help Me Rhonda";
- The Crystal Palace gig 1972 with Elton John, Blondie Chaplin and Ricky Fataar, singing "Wild Honey", "Do It Again" and "Help Me Rhonda";
- CBS Promp-films for "Good Timin'" and "Here Comes The Night" (2 different);
- "Going Platinum", the new TV Special including a hilarious film of Brian, and semi-live recordings from their latest album;
- "Midnight Special" from American TV 1979 which included Dennis on "Angel Come Home" and the rest on "Lady Lynda", "Here Comes The Night" and a live "Good Vibrations".
- The 1979 Tour of America with Chicago film, which showed how the Beach Boys stage is set up and a few live songs from the tour;
- The Independence Day concert recorded on 4th July 1980 - yes, after Knebworth! We saw most of the concert, which was recorded in front of 500,000 fans. They performed, among the usual songs, "Hawaii" and a song for the Ayatollah Khomeini which was really funny.
- The Knebworth Concert :
Roger Scott, who supplied us with some of the films already mentioned, made the day with the showing of the Knebworth Concert itself.

Roger was present at the Convention and seemed to enjoy himself. John Tobler, who hoping to buy copies of his own Book! left feeling the travel was worthwhile. A special mention for the three fans from Sweden who travelled a long way - Ingemar Gustausson, Jan Ove-Larson and friend. The Beach Boys themselves obviously couldn't be there, but Mike Grant managed to get a message to everyone on tape recorded by Bruce, and one also by Alan. So there we are, a really great day that ran smoothly, thanks to everyone who made the effort to attend, I know you enjoyed yourselves, and to those who couldn't make it - you must be mad!

...ANDREW

STOMP CONVENTION '80 + RAFFLE WINNERS

August 30th will be long remembered because on that day, the most "hallowed" of all sporting arenas in the World -- The Long Room at Lords Cricket Ground, witnessed scenes of hostility it has never seen before or ever will again. Up at Masons Avenue events were conducted in a totally peaceful fashion. Humour, perfect manners and conduct reigned supreme as we carried out the raffle.

I believe I am right in saying that most were highly impressed with the standard of prizes and I feel we will be hard matched to equal them again next year. Prizes were donated by CBS, Brad Elliot, Andrew Bainborough, Trevor Childs, Andrew Doe, John Porteous, Bryan Tyrrell, Mike Grant and myself. I must make a very special mention to someone who turned up on the day and gave 3 'acetates' to add to the raffle prizes, for his most gracious generosity a big thank you to Barry Appleby. They were "Do It Again", "Cottonfields" and "Here Comes The Night".

As a point of interest the sale of tickets were as follows; Pre-Convention 134, on the day via Ann Bowerman and myself, 707. Purchases of between 20p and £10 were made. With the most popular being £2. The total net profit was £154.20, all of which goes to STOMP magazine.

Having been lumbered to compere the raffle. I set about the gathering as Mike and I decided asking various people to come and draw a ticket. Giving a small introduction as necessary. First asked to draw was John Tobler and then Roger Scott and so on. I have listed the prizes below as they appeared in the last Issue with the name of the ticket drawer and the recipient of their choosen prize. I was very pleased when a white ticket was picked out with a name from Norway on the reverse. The first to go was "The Works" LP with "Child of Winter". One interesting moment was when John Porteous picked a ticket which was owned by John Tobler who very graciously offered his choice, the hardback copy of David's book for auction. It eventually went for £10, which he donated to the mag.

Well I guess that is enough said about the raffle so perhaps I could mention a little about the day itself. I enjoyed it very much because I know once it was over it would put an end to the hassle that had been endured by mainly Mike and partly myself in the previous 10 days or so. The high-point for me was the first video which showed a clip from the "Andy Williams Show" for 1964 (in Color) with Brian, Carl, Mike and Al singing "Their Hearts Were Full of Spring". That was perfection, I could have watched it all afternoon.

My thanks for their help to: John Tobler, Roger Scott, Stephen Phillips, Susan Gamble, Fred Dellar, John Orme, Record Mirror, Sounds, Jim Grant, Magaret, Alice, Ann, Susan, Barry H, Peter, my Dad, Bruce, Alan, Johnny Black, Bryan Tyrrell, Richard Gilbert, Tony Robinson, I.G.S., Derek Bill, Bob Sturt, to the postal applicants who placed their trust in me and Richard Williams.

The prizes 1 to 15 are as follows:

1. The "Smile" Slicks. Won by Julie Whitfield (332 green), drawn by Trevor Childs.
2. "KTSA" signed sleeve. Won by Ann Bowerman (50 green and do I hear cries of "Rigged"?), drawn by Kingsley Abbott.
3. "Almost Summer KRTH 101". Won by Scott Hartford (yellow 11), drawn by Barry Appleby.
4. "California Myth". Won by a most embarrassed John Tobler who auctioned it, donating the proceeds to STOMP (stout fellow - green 25). Book re-won by Stephen Wiggins. Drawn by John Porteous.
5. "Stack-O-Tracks". Won by Peter Whitfield (Julie's husband - yellow 403), drawn by Norman Bainborough.
6. "KTSA Interviews" promo LP. Won by Tor Sagbakken (white 547), drawn by Dave Savagar.
7. "Hawthorne Hotshots". Won by Bob Corley (green 57), drawn by Roger Scott.
8. STOMP 1 thru 20. Won by Julian Gold (yellow 277), drawn by Colin Rowlands.
9. Brad's Book (when it arrives). Won by Richard Prout (white 458), drawn by June Bainborough.
10. WRL Boxed Set. Won by Marilyn High (green 1), drawn by Andrew Bainborough.
11. "The Works". Won by Stephen Wiggins (yellow 126), drawn by John Tobler.
12. 3 b/w posters. Won by Mary Stephens (green 15), drawn by Stephen Wiggins.

13. "Cottonfields" acetate. Won by Geoff Gilbourne (green 133).

14. "Here Comes the Night" acetate. Won by Kingsley Abbott (yellow 329).

15. "Do It Again" acetate. Won by Peter Stewart (yellow 325).

Profound apologies if any of your names are incorrect - blame AGD who was taking the winners names, etc. (If you'd been travelling since 8.30 on British Rail, you'd be the same - AGD).

...ROY GUDGE

STOMP STAFFERS MEET SOME BEACH BOYS

CONVERSATIONS WITH ALAN JARDINE BY MIKE GRANT

7th June 1980:

After meeting Carl (see STOMP 20) Roy and I were sitting in the Hotel coffee room waiting, and meeting other guys from CBS and various radio stations. Alan was sitting near-by signing albums and preparing to do an interview with Radio Nottingham. A CBS Rep approached Roy and I, and said would one of us like to sit in on an interview with Alan. Roy in his kind heartedness told me to go.

The CBS Rep introduced me as from the UK Fan Club so I just sat near Alan prepared to keep quite and not interfere with the Radio interviewer. Meanwhile Alan was reading through the questions he was going to be asked and said "These are all about the sixties, I don't want to talk about the sixties", "But it's a program about the sixties" the interviewer replied, "Look I've got a sore throat and I really don't feel like doing this interview, get Bruce to do it, he will be much better". So I thought rather sit there like a dummy while they waited for Bruce I would pop a few questions.

(S) Stomp - (A) Alan

(S) Were you pleased with the response from the fans last night? (A) Yes (S) A bit slow to start, but once you sang "Do It Again" everything was o.k. (A) Yes, well that really hit it. (S) The accapella ending of Lady Lynda was really beautiful and the fans around me really appreciated it. (A) They enjoyed the accapella?, that's interesting. (S) Why do you ignore the early '70s albums in concert, Sunflower, Surf's Up and Holland are all great albums? (A) We just don't. (S) Is it because you play what the people want? (A) I guess they want to hear the earlier or the later stuff more than the inbetween Warners stuff. (S) I always thought "California Saga" was a good live number. (A) Do you think so? I don't know if it was or not, it's hard to say from our point of view. (S) I remember the 1972 Festival Hall Concert when you were doing "Cool Cool Water", "Surf's Up" and "Long Promised Road". (A) Yes, that was a good show. (S) I suppose all fans have their own idea of the ideal concert. I also remember your first live show in England in 1966. (A) Really, 1964 wasn't it? (S) No that was a TV/Radio tour, the first concerts were in 1966. (A) That's interesting I thought we did in August 1964. (Alan was then asked if he listened to heavy rock music) (A) No, it drives me crazy. (S) Do you still enjoy the early music you liked, folk music? (A) Yes, I do I really miss it. It's important and there's a lot of people out there who could do with hearing it. (S) I notice the folk influence in "Santa Ana Winds" with the harmonica. (A) That's right the string bass and acoustic guitars. (S) It's a very popular track with the UK fans. (A) I think the Record Company is going to release that as the next single, although they are fearful of the Record market. I'm very amazed and I'm very happy too. (S) Was "Santa Ana Winds" recorded originally for the L.A. Album? (A) Yes. (S) Then you redid it for the new album. (A) We didn't redo it - we just did it. Did you say L.A. Album? (S) Yes. (A) No, oh wait a minute there was another track on it, yes. (I decided to show Alan a "Pamela Jean" sleeve) (S) Do you know about this? (A) What is it? Who are the Survivors? (S) I was hoping you could tell me. (A) I've heard of it but! who are the Survivors? (S) Well it's definately Brian. (A) Come on it's not why does it say Beach Boys on it? Is it a bootleg? (S) No

EMI gave it away free with the boxed set of singles. (Alan reads the back of the sleeve and says it's just not true, it was not released in America) (S) It was. (A) Interesting. (S) So you really can't help me on that then? (A) Have you heard it? (S) Yes, it's obviously Brian. (A) But not the Beach Boys, it's stretching a point saying it's by the Beach Boys because it never was. Does it say Beach Boys on the label? (S) No the Survivors. (A) The Survivors, Brian Wilson is there, anybody else singing on it besides Brian? (S) I don't know. (A) Oh you haven't heard it? (At this point I was sorry I had asked about it) (S) I've heard it, maybe it's Brian doing all the vocals. (A) Oh, I see yes. (S) It's a "Car Crazy Cutie" re-write, you don't remember it at all? (A) No because I never sang on it I wasn't involved at all, I was around on most of the stuff at that time. (S) o.k. thanks.

So having asked both Carl and Alan about "Pamela Jean" I was none the wiser. I'm waiting now for Brad Elliotts book to clear it up.

Bruce then arrived to take over the interview, Alan got up to go and I said nice meeting you and thanks very much, he replied that's o.k. and was gone. After waiting all these years to meet the Beach Boys I was disappointed with Alan's lack of response and interest, maybe it was the sore throat and cold he said he felt coming, because the next time I met him things were very different. Anyway thanks again to CBS for inviting Roy and myself.

22nd June 1980:

This time I'm back at the same Hotel with my wife and her sister on my own intuition knowing it would be my last chance to get some albums signed by all six Beach Boys. Brian's I managed to get just as he was leaving to go to the airport. While I was hanging around the Hotel lobby I saw Joe Chemay and Mike Meros, the bass player and keyboardist from the backing band. I went up to them introduced myself and showed them a copy of STOMP which they duly signed for me. I said it was nice to see half the group California (the other half are Curt Becher and Brent Nelson) on stage with the Beach Boys. They seemed surprised I knew about California, and we talked about the tour and concerts in general. I asked them if 'California' would be doing any more recording. Joe told me they had recently recorded three new tracks with Curt that would probably come out under Curt's own name once he gets a record deal. This deal might also see the release of "Passion Fruit" the unreleased 'California' album. The titles of the three new songs were I think, "Show Me", "Bandits" and "Party People". Joe also said he would be back soon to sing backing vocals on the 'Pink Floyd' tour. Next up was Ed Carter who now plays lead guitar on stage rather than bass as he used to. Ed is a great guy and very friendly - I asked Ed why he didn't play on the new album, he said that was up to Bruce. He had who he wanted. I asked about Celebration and Ron Altbach. "Celebration are finished, that was just Mike and his TM friends, I don't know what Ron is doing now". Ed also spoke about the 'MIU' album. "I was disappointed with the response to that album there were some real nice songs on MIU". I said I really like "Matchpoint of Our Love", "Oh that was great it should have got more recognition, been a single or something". I said Brian was singing very well on that and he hasn't sung any leads since. "Brian can sing well when he wants to unfortunately he doesn't always want to". Ed has been playing with the Beach Boys for about 12 years now with a break around 74/75 when he was doing other things, he missed the historic concert at Wembley in 1975.

Alan and Bruce then appeared in the lobby and were only too pleased to sign the albums for me. (S) That was a nice surprise playing "Santa Ana Winds" last night. (A) Thanks very much, we rehearsed it in the car on the way to Knebworth. Did it sound o.k. out there? (S) Yes, just fine.

Alan, Bruce and Ed then had to go to Capital Radio's Studios to watch the Knebworth video and remix the sound for broadcast later this year. Ed said "Look we've got to go why don't you call back later and we can talk some more" I said thanks see you later.

We returned a few hours later. I still had to get Dennis and Mike to sign the albums which they duly did. Alan, Bruce and Ed returned and said "Hello, glad you made it back come and have a drink" after a while Bruce and Ed wandered off and left Alan with Margaret

and I. Here are some of things we talked about. We first started talking about the lack of success with the last two albums. (A) There are a lot of ideas floating around at the moment. We've done two albums for CBS now and neither have really sold that well, so we have to come up with something. There's talk of a live album, also a live in the studio album and even doing an album with Earth, Wind and Fire using some of their powerful rhythms and getting them to sing as well. I'm not sure what we will do yet. (S) Will Bruce produce it. (A) At the moment there's talk of him producing it so I guess he will. (S) His track record isn't really good. (A) What do you mean? (S) Well he hasn't produced a big hit album for anybody yet. (A) Yes, that's true I suppose. (S) You apparently recorded a lot more songs than were actually on the KTSA album. What happens to the ones you don't use? (A) The can just keeps getting bigger. (S) You did a song called "Going to the Beach". (A) Yes, we did (Alan sings part of the chorus "going to the beach with my girl") it's not very good. We need an album with a bit more depth maybe even a concept album something like Pink Floyd's "The Wall". (S) Tell me some more titles of the unreleased songs. Did you ever do a song called "Gold Rush". (A) No. (S) How about "Canyon Summer". (A) Yes, that's there. "Loop De Loop" is another that I'd like to finish I'm not very happy with the lyrics or the way it turned out. But the music track is really good, with a little more work on it, like add some cellos or something it could be another "Good Vibrations" maybe. (S) How about "California Feeling"? (A) Yes that's good (Alan starts singing the Mamas and Papas "California Dreamin'"), No not that one (then sings the opening couple of lines of "California Feeling" - 'I was walking down the beach in San Onofre, it was such a beautiful day') I tried to get that on the MIU album but Brian didn't want it. (S) There were some nice songs on that album. (A) Yes, I thought so too, but the critics didn't seem to think so, that was a great disappointment to me. (S) Give me some more titles? Some of your songs. (A) Let me think, I've written a song called "Poly-Peptide" the first song about a molecule (Poly-peptide is a chemical term for a group of molecules). (S) That sounds like a science rock song. (A) Ha very good, or Sci-rock, a new sound. No I have this idea for a concept album that I would like to do either with the Beach Boys or just with Mike. We have more songs that will fit the concept, Mike has a song called "10,000 years ago", there's another "Earthquake Time". I'd like to re-do "Loop De Loop" with different lyrics and include that as well. (S) Sounds like a great idea I hope it's just more than talk. (A) Oh, I'll get around to doing someday. I'd like it to be a concept album that we could do live like "Pet Sounds", even that was a concept. (S) That would be great to see you do the whole "Pet Sounds" album live. (A) Yes, I would like to do the whole of the "California Saga" live, but we just don't rehearse enough to do it. (S) You should, I'm sure the European audiences would appreciate you doing something more than the oldies. (A) Yes we are becoming like a travelling museum. I don't know what's going to happen, do we try for hit singles, just become an album act or be a museum, do we combine them or keep them separate. I just don't know. (S) I think you should do more than a nostalgia trip, I still think your music is valid. (A) Thanks, so do I. (S) You shouldn't have to worry about sounding like the '60s Beach Boys, you should let your music evolve naturally. You've done everything, hit singles and hit albums. Now you should be free to do the music you want to, especially Brian. We are told of these adult songs like "Still I Dream of It" and "It's Over Now", I'd love to hear them. (A) They are beautiful songs and that's an interesting point. (S) Your "Santa Ana Winds" sounds like it could have been part of "California Saga", Roger Scott played it with Big Sur and California recently and it fitted in well. (A) Now that is interesting because "Santa Ana Winds" was originally part of a trilogy. (S) Really, what were the other songs. (A) Let me think one was "Down Along the Coastline", no, that was the working title in fact it was called "Song of the Whale" which was split in two parts. (S) What was it split by. (A) A song called "Monteray". (S) So it's "Santa Ana Winds", "Song of the Whale" (1), "Monteray", "Song of the Whale" (2). (A) Yes, that's it you've given me a great idea, I'll finish the concept album with that. (I look at Margaret and say how about that a concept album inspired by Mike Grant). (A) You could be surprised I might just do that. That's it then I'll open the album with "Poly-Peptide", through "Canyon Summer", "10,000 Years Ago", "Earthquake Time" and finish with the trilogy with a different version of "Santa Ana Winds". I'm going to do some things soon with Ed Carter who's a great guitarist and Terry Melcher who now lives near me, we have spoken about doing some things together in my home studio 'Jardines Barn'. (S) How much of the vocals for KTSA were done there? (A) We did quite a few leads and most of the backing vocals there. Mike and I are the only ones given the o.k. by CBS to go ahead and make an album. (S) What about Carl? He told me he's going to do a solo album shortly. (A) I didn't know about that. (S) And Dennis, is he doing an album with Christine McVie? (A) Yes, I think

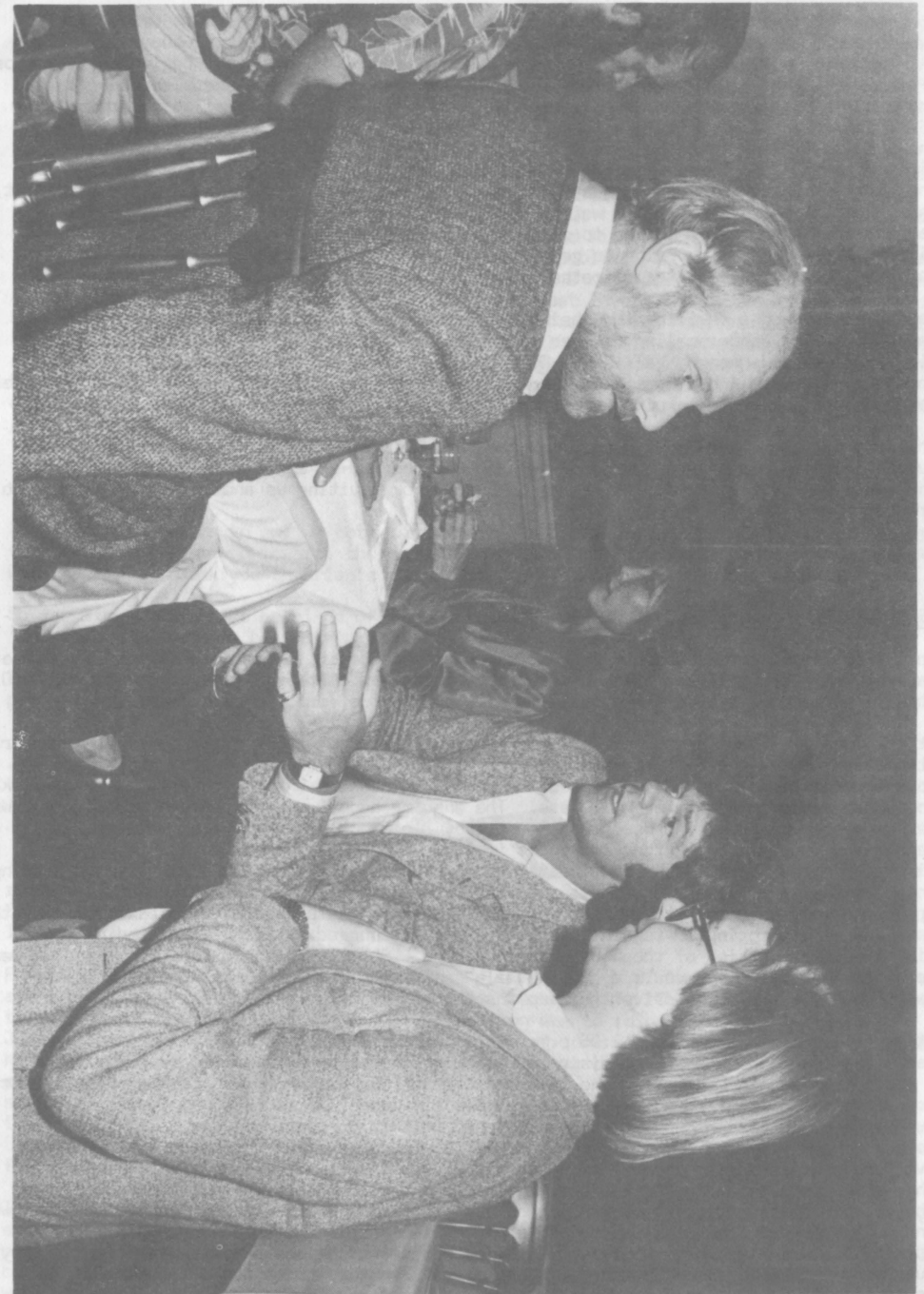
so, he's doing more than that with her. (S) Did you do "Come Go With Me" by yourself. (A) No I used some of the other guys. We have a remix of "School Days" that we will release soon in the States. I think it might come out here also. I would like to put the live version of "Santa Ana Winds" on the flip. (S) That's a good idea. "School Days" doesn't seem to be that popular with the fans here. (A) Really, are you familiar with the song here. (S) Yes, we always hear Chuck Berry songs on the Radio. (A) It seems the Record Company wants to put out "Santa Ana Winds" right away here. (S) KTSA single hasn't been out that long. (A) How is it doing. (S) Not very well. (A) Why not? (S) The BBC are not playing it. (A) Why not? (S) I don't think they like it, Capital Radio are playing it as they do all your records, Roger Scott really does back you up over here. (A) We are very grateful to him. (S) But Capital only broadcasts to the London area whilst the BBC is nationwide. (A) Oh, I see, didn't realise that. (S) You really should promote yourselves more, do video's and send them to the TV Stations. (A) Would they show them? (S) I don't see why not the only thing that stopped "Lady Lynda" getting higher was because there was no video for 'Top of the Pops', consequently it was only played once with girls dancing to it. You should let the public see that you are still functioning as a group. (A) Do they want video's of us lip-synching or what? (S) Some films we see on 'Top of the Pops' are very creative and go a long way to selling the records, some of your promo films in the sixties were very good. Can you remember the last time we saw you on 'Top of the Pops'? (A) No, was it "Cottonfields"? (S) No it was 1972 singing "You Need a Mess of Help to Stand Alone". (A) I hated that song. (S) "Marcella" and "All This is That" were good songs on "Carl and the Passions". (A) Yes, I liked "All This is That". But they tell me they only want films of us standing there singing. (S) That's o.k. I saw the "Good Timin'" and "Here Comes the Night" videos and they were fine, you really should let yourselves be seen. (A) Yes, it's worth thinking about. (S) Tell me about some more of the unreleased songs, you cut the old folk song "Michael" (row the boat ashore) didn't you? (A) Yes, that's o.k. but it dies a little somewhere in the middle. (S) Also the Kingston Trio song "Raspberries and Strawberries"? (A) Yes, that also. I used the melody of that for "At My Window" on Sunflower which was Bruce's first lead vocal with the Beach Boys. We've also done "Shake Rattle and Roll", we cut a Jaques Brel song "Seasons in the Sun" that Terry Jacks produced for us, but none of the guys were happy with it. Then Terry Jacks version went on to sell millions throughout the world. I would like to do that again properly. (S) "San Miguel" is a great track. (A) Yes, that's Dennis' song even though Carl sings lead that also seems to die in the middle, we wanted to add to that but Dennis wouldn't let us. How do you know about all these songs? (S) I do my Beach Boys homework, I've been listening to you for over half my life now, ever since I first heard "Surfin' USA" I was hooked. (A) I think that record did the same for a lot of people. (S) All these unreleased songs, why don't you use them as 'B' sides or something. As it is now you release an album and almost every cut ends up on a single. Take Elton John he will record say 15 songs put 10 on an album pull out the best cut for a single and draw from the surplus for the 'B' side. Then the adverts for the single will let fans know the 'B' side is a previously unreleased track. So fans who already have the album will buy the single also. (A) That's interesting, so that way you sell more singles. (S) Yes, you could use things like "Loop De Loop" as a 'B' side. (A) No I'd really like to redo that. (S) But you could still redo it as well. Give the fans value for money. I just said "Loop De Loop" as an example there must be many others. Surely it's worth thinking about. (A) You seem to know more about us than we do ourselves, you could be our press agent or something. Going back to "School Days" why do you think it's not so popular? (S) My opinion is when you first get the album and there is an oldie on it you tend to like it at first because you are maybe familiar with it. But once you get into the new songs the oldie loses its appeal and sounds out of place as did the two oldies on MIU. I think it would be better to put all the oldies together on one album. (A) That's an interesting point and I never really thought about it like that, but you could be right. (S) Sometimes I think you go back too far for the oldies. (A) Yes, so do I. (S) Did you ever cut "Secret Love". (A) Ha! I think Brian did do something with that. (S) You produced "Lady Lynda" by yourself didn't you? (A) Yes, how was it credited here? (S) Bruce Johnston, Beach Boys and J.W. Guercio. (A) Well that was wrong. (S) Going back to your live shows, why don't you promote your new material more? (A) We do a lot of the new album now. (S) Yes, but only 3 or 4 songs I mean 7 or 8 songs. When a group like the Stones go on tour they play nearly all their latest album plus the oldies. (A) I suppose it's back to letting the audiences dictate what we play. We used to do "Goin' On" in concert. (S) Did it work well live? (A) Yes, we had Mike, Brian and Carl all singing around the one microphone but the audience response wasn't that good. (S) Do you still



SURF'S UP—Carl, Brian and Dennis Wilson of the Beach Boys blow out candles on a special birthday cake presented to Brian Wilson by CBS Records U.K. during the group's recent concert tour there. The label also awarded the quintet with a silver disk to mark sales of their Caribou "L.A. (Light Album)." →

Photograph by courtesy of Billboard Magazine - 19th July 1980

(left to right) - Al, Mike, Sumaka, Jerry Schilling and CBS Press Officer on the night of the first Wembley gig at a party in London. →



practice TM? (A) Yes sometimes. (S) (I start singing - I'd had a few to drink by now) 'When hustle was the name of the game'. (A) How do you know that? (S) You tell me? (A) The Mike Douglas Show that's the only time we've done it with that beginning (for those of you that don't know it goes ...When hustle was the name of the game, I couldn't stand the strain, the Maharishi said to meditate, just meditate it's natural as the rain.) (S) That's right I haven't seen it but I've heard it. (A) When I did the Mike Douglas Show, I was waiting to be cued in to sing the TM song but it didn't come so I just went right into it. (S) I remember after waiting 3½ years for a new Beach Boys record I got the "Rock n' Roll Music" single turned it over and saw a new Brian Wilson song, played it, and I thought this is what I've waited 3½ years for! (A) Ha! Ha! I can imagine. (S) I rather like it now. I'm trying to collect all the Beach Boys US singles and it's very difficult. (A) Yes I'm trying to get some myself for my juke-box. (S) Give me a call sometime and I'll see what duplicates I have. (A) I might just do that.

Meanwhile I heard a familiar tune being played on the piano, it was Bruce playing "Don't be Scared". Ed Carter called us over to the piano and we spent the rest of the night singing Beach Boys songs, California Girls, Lady Lynda, Good Vibrations, Please Let Me Wonder and Barbara Ann. Dennis and Christine McVie also joined in with Christine eventually taking over from Bruce on piano and singing some good old English pub songs.

The time came for us to make a move for home and Alan was good enough to see us out and put a Convention message on tape for me. It was the end of a night I will never forget and I would just like to say thanks to Ed Carter for inviting us and to Alan for being so friendly.

...MIKE GRANT

PERSONAL OPINION, 3. BY ROY GUDGE

Yes, there was a number two but Andrew forgot to include it, I feel on reflection now that was for the better. I seem to say a lot about nothing. Although I have titled these P.O. it will be more of a straight article than my original effort. So here goes.

It was June 7th 1980, a day we shall all remember. Amongst other things I shall remember it because it was the first time I ever travelled in a London taxi. Mike and I had motored down to somewhere near the Goldhawk Road to abandon the car. Followed by a quick jog to the tube then Notting Hill Gate. The ensuing agony we went through was unreal. We were supposed to be at the Beach Boys' hotel by 2 o'clock for the official interview sessions. The last thing that looked as if it would happen was our punctuality. For 3 times or so the light in the destination box 'next train' said Wimbledon. Time as passing on. Eventually it came and after an eternity (it wasn't really, but at the time) we arrived at our selected station nearest the hotel. It had been decided a taxi would be the best way of attempting to regain lost time. Off it chugged rattling and sounding to me like a quicker version of those big French barges. Shortly it hove into sight and we were here, in this hotel forecourt a guy in tails opens the door for you as one alights the carriage. Mike told the driver to keep the change.

It must have been well before 2.05 p.m. but we were late, an awful sin. Our meeting of Jason and co. I think has been discussed elsewhere before. My thoughts revolved around 4 words "see you in London" a line to Brian outside his last house in Los Angeles last Oct. For me to follow that up and take Mike to meet him was, I hoped to be my good turn for June 7th. Time passed and we sat and listened to this guy interviewing Carl. Questions we could have answered for him. A member of the touring entourage passed by. I walked over and enquired as to where I might locate 2 guys I remembered from L.A. and was told they were upstairs in the Coffee bar. No problem I walked through and sure enough there they were. I apologised for intruding and reintroduced myself. I was invited to sit down and we talked for 5 minutes or so. After which I asked if there was any way I might be able to see Brian and bring a friend with me. It seemed all so easy it wasn't true, they suggested a timetable and I returned downstairs. Mike must have thought I had won the weeks £25,000 premium bond or something. He just managed to stop dropping his cassette tape on the floor.

Various events followed, my asking Carl to sign Mike's "Sunflower". (Which by the way is a good choice for group autographs as it's all their favourite album).

At 4.15 we were outside Brian's room, having pressed the button the door opened and we were summonsed. I went in first and promptly walked too far, turned around, back a bit and right. Sure enough there he was.

"Hello Brian, it's good to see you again, welcome to London". I said, and was greeted by that smile I remembered from California. I introduced Mike and the 3 of us talked generally about various things. Only 2 questions about the group, one from Brian. Had we been to last nights gig? We both said the obvious and Mike mentioned to Brian that it was the first time he had been "Live" in England to the public. Brian agreed. 1964, um er 1977 and now. I told Brian they should have been in 2 days previously so they could have seen Beating the Retreat, something all Americans must love. In Los Angeles I had told Brian not to forget his umbrella and I asked if he had it with him, he laughed. "No, I have more confidence in your weather than you". I looked around the room for conversation and discovered the ultimate, one of those green bags with gold lettering. "You've been to Harrods Brian?". "Yes" he replied "Yesterday actually". I then said that we English couldn't afford to buy things from Harrods, but we somehow scrounged the bags and purchased goods from around the corner to put in them. That really made him laugh and brought a reaction from the adjoining room as well. The atmosphere was happy and relaxed. I had told Mike 'dead air' must be non-existent so it was agreed that I would do most of the talking.

The time came for us to go, we both thanked him for allowing us to see him. He thanked us for coming and we moved towards the door, I finished with see you again? He responded with, sure. A thank you to Brian's companion and we were gone.

So for Mike the highest accolade of all, for me the thought of having repaid a debt for 'services rendered' in Los Angeles.

Everything about those days will only ever afford the happiest memories. A blemish or two perhaps but not for me.
Long Live Punk Rock!

...ROY GUDGE

WRL BOX SET INFO.

I ought to say a little about the forth-coming release of the now almost 'mythical' 6/7 record set. To be marketed by World Records Limited. Having just looked through issue 20, I noticed Andrew has mentioned its release as August (in Issue 20). From my last call I learnt it will now be October 6th.

For English fans it will only be obtainable from WRL direct, NOT the local record shop. WRL are a mail order company and only issue mainly 'boxed sets'. The ball as I recall started to roll last year about April time. The idea then was to release the set at the end of June or thereabouts. It would have been interesting to know, had it come out then as to how it would have appeared compared to now. The effort exercised has been colossal although you will think it is easy for me to say that. More than anything I want it to stand as a genuine credit to the group. Something they would have in their own collections. It is totally a fan venture in almost every sense of the word. If anybody reading this feels there is not a place on their shelves for this set then I would suggest they forget about the Beach Boys.

To try and demonstrate the effort that has been put into the whole idea. An interesting example exists from a few weeks ago. I received a phone call requesting all the publishers for the tracks that were to make up the Productions album. This will probably be appreciated by the more experienced amongst you. I must add that not too long ago I would have wanted to disappear to some dark corner. For new comers these Production tracks were only ever issued as singles and are very very rare. I doubt anyone in Europe has the vinyl required to answer that question. Fortunately due to cooperation of the highest

I was able to call World Records the next day with the answer.....Phew!

Now as a little competition piece. I will offer as a prize a refund for the cost of a set, to the subscriber who serves up the best review which will be published in the mag and be seen by World Records. Please send them to me at 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY, and I would ask a minimum of two sides of A4 paper and not more than three. The entries will be judged by Mike Grant and myself and at this time I foresee a closing date of October 31st.

Whilst on the subject of the set, more than any other my most gracious thanks to P.N.
I love you Tiger.

The set costs £25.75. Order No. 65. State whether cassettes or Albums.
Cheques payable to:- World Records, P.O. Box 11, Richmond, Surrey, TW9 1QP.

OPINION TIME

...AND ENJOY IT WHILE IT LASTS! BY GENE DAVIDSON

This article concerns the subject of the Beach Boys' interest, and sometimes lack of it in regards to keeping summer music alive. More specifically it concerns a view as to whether Brian still has any interest in maintaining a surf-summertime image for his group. Back 16 years ago as we now remember, the image of the Beach Boys was one of surfin, summer and cars. It was a fine image and catapulted them to international fame. You could say that they had found their place in rock music and their voices perfectly accentuated the summertime music they were offering us. Almost all of their material centred around this "let's have fun" theme and as Carl mentioned, Brian was putting out "about 60 songs a year" in this vein. It seems that there could be no improvement on this formula. But they say people change and objectives change and as fate would have it, one day Brian must have made up his mind that a new musical direction was called for. They say that no artist likes to stand still; they must progress. And so after Summer Days and Summer Nights, out came "Pet Sounds", a complete departure from everything that had gone before. No use analysing it here but suffice to say that it must have been quite a shock to the surf music fans. Perhaps these fans were wondering, "will Brian get back on track with the next album?". Well, it just wasn't destined to happen because next on the agenda was "Smiley Smile". And so on it went from album to album, no sign of any return to the surfin-hot rod days. What a disappointment this must have been to some people who counted on the Beach Boys to liven up their springs and summers with new product every year. Some undoubtedly gave up hope with the release of the "Friends" album in '68. Mind you, a lot of the material now coming out in those years was great, but there were a number of fans who needed the summertime enthusiasm that Brian had so often given them before. Well, there came a giant surprise for everyone in 1968 with the release of "Do It Again", a shining return to the Beach and a guarantee that the Beach Boys still deserved to be called by their trusted name after all. But the expectations that an album in this vein might be shortly in the stores was short-lived. "20/20" was not comparable with the style of "Do It Again" and nothing in the surf music style was to be found. It must be interesting to wonder if Brian ever considered doing an entire album of surf-hot rod songs anytime since 1966. Apparently if he did have any such idea, he did not follow through on it because the lists of unreleased tracks do not reveal many songs in this category. Next: phase two. Al Jardine entered into the picture in an attempt to revive the old sound once again. Since Brian was making no attempt to "do it again", Al set about to write a terrific song called "Susie Cincinnati" which literally captured the feeling of the old 63-64 tunes and yet it was new-fresh and progressive too. Perhaps, and I'm just speculating here, Al felt that the many fans who yelled for the old hits at their live concerts deserved something new and yet something in line with their original image. Al came up with this fantastic song, and in fact he would give us yet another summertime song a few years after this, which we'll discuss shortly. In the 1970's Brian has given us two, count 'em, two songs in the surf-summer category. Granted that this is not many, but those two were sensational songs and accounted for the best of all his work in that decade. "Marcella" ('72) and "It's O.K." ('76) not only served to remind us of those great old days of surf music but also demonstrated that Brian could come up with these type of songs if he really wanted to. The question I suppose is, did he really want to?

How does Brian feel about the surf-summer image now. Is it ever possible that we will ever have an entire album of such songs from the group again? I'd say the chances are about 15 to 1 against it, but not completely out of the question. The deciding factor is whether Brian, Mike, Carl and the rest feel that reverting to the surf image might be an embarrassment to their present condition as full grown men with families and all. A point I wish to make is that at least three of the Beach Boys probably do approve of keeping this spirit alive. Those three would be Al, Mike and Carl. Al because of "Susie" and his recent great one "It's A Beautiful Day". Mike because his lyrics usually centre around the topic when he's given the opportunity to use them, and Carl because as the latest example of Carl's talent is the sensational "Keepin' the Summer Alive". I only wish I knew Brian's intentions as to a future direction for the group and whether surf-summer music will ever be a dominating force in it again. From previous works I think we can safely assume that even if there will never be another complete album of this type of music, at least we can count on them for a tune now and then to keep us going. The end of 1979 and the beginning of 1980 have been extremely satisfying for we people who desire these songs. "It's A Beautiful Day" served to brighten our summer last year, and "Keepin' the Summer Alive" will blast from our car stereo's this summer. The Beach Boys mean summer. Their music and voices perfectly capture the essence of summertime as no other artists can accomplish. Let's hope that there will always be new material of this type from our favourites for as long as they sing, and may that be long indeed! After all, we're just trying to keep the summer alive.

...GENE DAVIDSON

CONCERT REVIEWS

THE BEACH BOYS MADE THE EIFFEL TOWER SMILE AND THE TRIUMPHAL ARCH DANCE!!!!
BY GERARD HUBERT

Technical Notes: when? June 8th, 1980 - From 9.20 to 11.00 p.m.
where? Palais des Sports - Porte de Versailles
(south west of Paris - 6,000 seats)
who? Alan - Brian - Bruce - Carl - Dennis and Mike

I couldn't believe those BBFUN letters, those lines in all the English rock press: they were coming to EUROPE and to FRANCE. You know, I've (only) been waiting for 10 years!!!! But some fears grew on me before the date. - Yeah last time, they played in the Gaumont Palace on December 8th, 1970, in front of an empty room - only 500 people attended the show - French people could have forgotten them - though some greatest hit albums did sell very well (1962/65 - 1966/69 and the very best of - an anthology 1963/69) - also, their last LP "Keepin' the Summer Alive" got plenty of airplays since early April on France INTER and WRTL Shows - their concert didn't receive any promotion from CBS and:

- + they didn't release a single from the new LP
- + no major articles in the Press (rock and general press)
- + no advert on the radio
- + no placard in Paris (the only ones I saw were on the Palais des Sports wall!!!!)
- (At the time Frank Zappa and Fleetwood Mac got a heavy promotion) - French people knew all about these two bands and nothing about the 6 Pacific Ocean lovers.

I arrived in the place half an hour before the show - first question - How many people? It was nearly sold out! 5,000 people attended the show (and numerous people like me went in front of the stage) that was better than the 1970 said record! What kind of people? Hum, very young ones; dancing girls and boys. Also 25/35 music Freaks, who know very well of the Beach Boys. I talked a lot with them; they discovered the band very early - they went to have Fun and to recall all the wonderful past years - I thought to meet only French people - Surprise! Europe and America (numerous foreigners live and travel in Paris in the summertime) sent their troops too! Having attended their Wembley 2 concerts in Wembley, I can tell you it was the same show from "California Girls" to "Surfin' USA" via "Keepin' the Summer Alive" and "Cottonfields" coupled with "Heroes and Villains". What they played? - I can't order the songs cos I didn't take notes: Surfin' USA, Surfer Girl, Catch a Wave, In My Room, Little Deuce Coupe, Be True to your School, I Get Around, Help me Rhonda,

California Girls, Wouldn't It Be Nice, Sloop John B, God Only Knows, Heroes & Villains, Darlin', Do It Again, Cottonfields, Rock an' Roll Music, Good Timin', Lady Lynda, Keepin' The Summer Alive, School Days, Some of Your Love. 2 more solo numbers: I Write the Songs (Bruce) and You're So Beautiful (Dennis). 3 encores: Good Vibrations, Barbara Ann and Fun, Fun, Fun.

The men in the band:

BRIAN: He was in great shape - he smiled a lot and talked a lot with Carl. He played grand piano (a black piano) and organ on "Help Me Rhonda". He left the stage during "Cottonfields", "Heroes & Villains" and "Lady Lynda". He sang on "Sloop John B" and "Surfer Girl" and sang beautiful harmonies on "Good Timin'" and shouted on "Some of Your Love" and "Barbara Ann". He smoked a few cigarettes - His voice's still tough (though on "Good Timin'" it was better).

CARL: He had problems with his mike three or four times but did a good show. Played wonderful guitar parts (with ED CARTER). Carl has definitely the best and strongest voice in the band. He looked very calm but rocked very hard on "Keepin' the Summer Alive" (a killer number that song in concert).

MIKE: He directed the whole show, he's the master of ceremony. He danced, played with his mike, his tambourine, went on an organ to do a Mick Jagger/James Brown exhibition. He jumped, walked, ran a few miles on stage, pointed his fingers at the audience, clapped his hands, talked a lot with us sometimes in his French a la "Belles of Paris" and above all sang very, very well.

ALAN and BRUCE: Were discreet as usual, their vocals were excellent. "School Days" was introduced like on the LP, with an accapella part and they ended the same way. A very long version of "Lady Lynda" - Lynda came on stage in her blue shirt and kissed Alan - she even sang a little at the end with her husband (Mike and Carl requested that kiss) - Bruce played organ/bass and piano and smiled a lot.

and DENNIS: Yeah Dennis stole the show for me (he's my all time fav. so you better understand now). He was happy to be in Paris and talked to the audience a lot (he didn't that much in Wembley) - shook hands with Alan after "Lady Lynda" and thanked him for his beautiful singing (though he left the stage during the song). He did some joke with Mike! He didn't sing a lot but was happy to be there. After "Heroes & Villains" he jumped on the grand piano and went like the Christ on his cross! - I wish I took a pic. of that moment - Dennis looked wilder than ever!

Some more notes about the concert:

- they played and sang with such a perfection I wish they recorded the show, the only false note was a lack of coordination after the "Wouldn't It Be Nice" break, no one took the lead (they seemed to wait for Carl's voice) but Brian woke up and saved the number!
- the French audience enjoyed the concert but the Wembley people were hotter, danced and sang more! Why? perhaps many people didn't know exactly the songs - For example during the sing along part of "Good Vibrations" only a few people knew they had to sing 'got to keep those loving Good Vibrations happening with you', so Mike had to tell the words numerous times so that people could sing the famous sentence.
- Each time, Dennis or Mike had to insist a lot when they wanted people to sing along - that's a normal situation in France. I've seen the same things happening at other concerts, but it was painful for me, especially after the 2 hot shows in London. The main reason I think is that French people don't know very much English. For example, "Catch A Wave" - Mike Love told people to leave their shoes to surf, but they didn't understand. Mike understood that and pronounced the French name - and only at that point did the crowd go crazy!!!!

And the French event:

After "Surfin' USA" they left the stage, as usual people shouted, sang for the Beach Boys to play some more numbers. After 5 minutes, Dennis went to the mike, alone with a towel and introduced Bruce at the electric piano. A man sat down at the grand piano (the same guy who played piano on "Lady Lynda" instead of Brian). Dennis left the stage and Bruce played a beautiful rendition of "I Write the Songs" (I wish I could have taped that number). During the song, Brian went on the right side of the stage and seemed to enjoy

listening to the song. At the last note of "I Write the Songs" Dennis came back and talked a lot about French foods and girls and delivered a long and poignant version of "You're So Beautiful" (Bruce and the man at the grand piano were the only players). After a long applause he simply introduced the band for the encores.

Here's all I've seen, heard and enjoyed at that wonderful concert.

VIVE LES GARCONS DE LA PLAGE.

...GERARD HUBERT, Banval en St. Agathon, 22200 Guingamp, France.

"THE CONCERT: BEFORE AND AFTER" BY RICK SMITH

Only a few weeks ago I was bemoaning the fact that sources for Beach Boy material had dwindled dramatically. To compound the frustration, a friend abroad was exulting over his recent acquisitions. Sour grapes. Not giving up hope, but attempting to convert inaction to action, I telephoned an acquaintance previously encountered many months prior at a gathering of local Beach Boys fans who had subsequently run an ad in a BBFUN newsletter. His response to my call was overt and friendly, I was invited to visit him and to see his Collection that week, he reciprocated the visit, and we arranged a number of continuing mutual trades. In addition he loaned me materials for a Beach Boy slide show on which I have been working (Plug: I could use any slides of rare LP's, pic. sleeves, BB cover mags, photos, etc.), he managed to obtain for us third-row seat tickets for the April 18th Beach Boys concert, and he developed an incident to which I had only given passing reference.

During the 1979 Beach Boys performance at the Spectrum (see review, Stomp 16) I saw a program being handed from a member of the audience to Carl during the concert encore, and Carl signing it between numbers. It seems that this same friend had taken a 1965 Beach Boys program to the concert in hopes of obtaining autographs, threw the program on stage and simply waited. Finally Bruce picked up the program at the end of the show and before the encore, and took it backstage. The program was then returned to my friend who rapidly perused the program, but found it to be barren of autographs. Disappointment. When the same program was handed back to Carl, however, there on the cover was not one Beach Boy signature, but five (only Dennis' was absent), all of which had previously been overlooked by my friend. Needless to say, said program is a prized possession.

Getting back to the present, my friends and I started thinking of means to record the upcoming Beach Boys concert, considering both the purchase of a mini-recorder or use of a girl plus large pocketbook to gain access to the Spectrum. We even, in attending a concert a week prior to that of the Beach Boys', checked out security measures at the entrances. Unexpectedly and to our great amazement, WIOQ, A Philadelphia FM radio station, and the Spectrum decided to broadcast this concert as the first live ever from the Spectrum. This meant that we only had to take ourselves and cameras to the concert, leaving the tape decks (two, to be sure) at home to record the broadcast.

And unlike last year, parking was a breeze, no baseball games at the adjacent stadium, all seating was reserved (thanks, unfortunately to the death of eight at a Cincinnati, Ohio Who concert), and completely color programs (someone is bound to quibble about the one b & w photo) were available. Taking shots of the empty stage and the crowd, we proceeded to our seats. While waiting, two good stories were overheard. It happens that two people nearby, having decided only hours earlier to attend the Beach Boys concert, came to the Spectrum in hopes of securing tickets. On their way up the outside steps, they were offered tickets for sale which they accepted, two floor-level second-row seats. Dumb luck. Behind us was a gent who not only had tickets to the next evening's Beach Boys concert in Maryland, but also backstage passes. Envy. The warm-up act, Brewer & Shipley, was simply o.k., but at least the audience reaction was appreciative (I have on occasions had reason to loathe unruly, rude, crass-mouthed Spectrum audiences). And now the concert.

The guys opened with "California Girls", "Sloop John B" and "Darlin'" but I can't say I honestly listened. I mean, there they were at close range, THE BEACH BOYS (no Dennis).

They performed numerous oldies, five cuts from the new album, and the standard closing repertoire (see recording review below), "Disney Girls" being a/the definite concert highlight. The concert was exciting, and well over an hour and a half long (the Beach Boys portion, that is). And fate, to offset last year's jerk ready to fight over a cement spot, had two girls grab our asses as we left the concert.

Arriving home, I found my wife, my recording engineer for the evening, who asked with a sour-pickle taste, quizzical look how the concert was. I told her great, to which she replied that such was not the case with the radio version. Broadcast to nine cities on the East Coast from New Haven, Connecticut to Raleigh, North Carolina, Philadelphia had the best audio advantage; and for those fortunate enough to have taped the concert in the Philadelphia area, this is a recording the quality of which rivals that of digital recordings and easily surpasses, in terms of overall fidelity the Beach Boys' concert LP's. The concert, however, suffers in some respects, notably the mixing: with background voices dominating harmonies failing to blend, and, in one case, the lead vocal being absent. The outstanding numbers, all from the new album, are those with Carl singing lead: "Keepin' the Summer Alive", "Goin' On" and "Living with a Heartache" (including Al on acoustic guitar) (although a fan of the group as a whole, I find after the latest LP and this concert that Carl strikes me personally as the most versatile voice in the group and my definite favorite; as to the new LP, there is little to criticize, though little to commend - watch the "Golden Thesaurus" dispute me), though Bruce's solo performance of "Disney Girls" is a serious rival and standout performance (and perhaps the best of the lot), and Al's lead on "School Days" is commendable. Other tunes offering satisfactory performances are "Darlin'", "Do It Again" (with sizzling guitar), "Little Deuce Coupe", "God Only Knows" (background voices are detractions), "Be True to Your School", and "Long Tall Texan" (an unexpected and interesting selection). As criticisms go, Mike's performance is flat and (Mike's nasal normally) super nasal for a major portion of the concert; Brian's mike is not on for his one and only "Sloop John B" lead vocal, the harmony (?) introduction to "School Days" curls my ears in agony; the harmony tunes, e.g. "Surfer Girl" and "In My Room" fail; "Lady Lynda" is not Al's finest moment; the last eight tunes seem rushed, from "Help Me Rhonda" through the classic finale "Fun, Fun, Fun"; and "Catch a Wave" is my nominee for the absolute worst.

So as not to confuse: I prize the concert tape, despite the criticisms, I revelled in the concert itself, and once again, because of the Beach Boys, have made new friends.

Concluding the radio broadcast is a brief interview with Brian and Bruce in the sound van outside the Spectrum, wherein is discussed "Santa Ana Winds" and "Calendar Girl" from the Criteria sessions, acknowledgement by Brian of Mike and Carl as the group's leaders, the reasons for inclusion of "Long Tall Texan" and "Disney Girls", and talk of Ed Carter playing lead guitar and of his beginning with the group in 1967 in Atlantic City during the white-suit period. Brian's message: "You ain't in unless you get sunshine on your bod!" and Bruce's final remark (ironic): "Thanks, Steve Desper, for the mix".

P.S. and my sincere thanks to the Beach Boys and Beach Boys Stomp for their contributions to friendship!

...RICK SMITH

ADRIAN BAKER'S ARTICLE/DISCOGRAPHY

ADRIAN BAKER BY MIKE GRANT

Back in STOMP 16 I did a short UK harmony discography featuring Chris Rainbow, Alan Carvell, and Chris White. I wanted to include Adrian Baker as well but I did not have enough disc information at the time to do so. Since then Chris Rainbow has released his third album "White Trails" and is working on a new one. Alan Carvell has released nothing lately. He seems to be just doing sessions now and Chris White seems to have disappeared.

In April 1980 the Australian Magazine "California Music" did a fine Adrian Baker article written by Kingsley Abbott, but not all STOMP subscribers read "California Music", though

you should. Anyway I would like to do a list of most of Adrian's main releases which might interest STOMP readers.

In June when Capital Radio played the top six in The Beach Boys Top 12 on Brian's birthday, Roger Scott played a beautiful version of "Happy Birthday Brian Wilson" by Adrian. This prompted me to give him a call and thank him very much for doing it. "I enjoyed doing it how I think Brian would have done it" he told me. He also invited me over to his studio to see how he works. So without apprehension I went one Sunday afternoon. Adrian's studio is built into the basement of his home and it really is quite marvellous and very homely. Being in the basement there are no windows and the time of day does not seem to matter. The walls display sheet music of Adrian's songs or songs he has recorded but pride of place is the Silver Disc for Liquid Gold's "Dance Yourself Dizzy" the first record on his own label and the most successful record he has been involved with. Adrian informed me that he does everything except lead vocals and drums on the Liquid Gold 'A' sides. Adrian then started demonstrating the fabulous sound system by putting on a reel-to-reel tape of a tremendous wordless harmony track called "Birth of the Universe" which really was quite stunning. Tape after tape he played me of TV jingles, radio jingles, backing tracks and a track from his hopefully forthcoming album. The song was called "Little Jack Horner" a sort of harmony/disco track but very good.

We did get to talking about the Beach Boys and how in the very early days things like "Surfer Girl" and "I Get Around" influenced him. But nowadays Adrian misses the strong melodies of Brian's sixties songs and he wishes they would do something like "Help Me Rhonda" again.

A couple of projects he had in mind were to record "Don't Worry Baby" as he feels no cover version so far has done the song justice. He also has ideas to do a "Fun, Fun, Fun" type of song which he also feels could be a big hit. He thinks there are still many people who like that type of sound. He is also planning to record the Four Seasons "Big Girls Don't Cry" which could be another "Sherry" for him.

He has also talked about the difficulties of putting the Beach Boys gold singles together like trying to get the changes right, e.g. how he had to discard "You're So Good to Me" because it just wouldn't flow with anything else. Anyway my afternoon spent with Adrian made me a confirmed Adrian Baker fan.

SELECTED DISCOGRAPHY

Singles: ADRIAN BAKER

	<u>Label</u>	<u>No.</u>
Sherry/I Was Only Fooling	Magnet	34
Candy Baby/Dance To It	"	41
So You Think You've Got It Made/Don't Do It	"	61
Why Haven't I Heard From You/Vibrations	"	82
EP - Work, Work, Work/Marlana/Look For a Miracle/		
Cry Baby Cry	"	117
I'll Keep you Satisfied/Feel Like Dancing	MCA	395
Crazyabout You/Lovemaker	Polo	3

THE TONICS

White Christmas/Leave Me Alone	Magnet	52
All Summer Long/Stand Back	"	67
Love is Forever/Take A Chance	"	74

GIDEA PARK

Beach Boy Gold/Lady Be Good	Stone	SON 2162 ✓
The Boogie Romance/From Me to You	Ariola	ARO 167

POLO LABEL RELEASES:

Dance Yourself Dizzy/Instrumental	POLO	* 1 Liquid Gold
Everythings Electric/Lady Casanova	"	2 Dazz
Crazy About You/Lovemaker		3 Adrian Baker
Substitute/Instrumental		* 4 Liquid Gold
California Girls/Summer Girls		* 5 Aero ✓✓

* also released on 12" singles.

Albums: ADRIAN BAKER - Into A Dream
LIQUID GOLD -

<u>Label</u>	<u>No.</u>
Magnet	MAG 5009
POLO	POLP 101

Unreleased

ADRIAN BAKER - Voices in Harmony - BRH 6
(a whole album of wordless harmonies including 'Birth of the Universe').

...MIKE GRANT

LETTER

With an amazing performance at Wembley and one still to come at Knebworth I was pleased to see Dennis Wilson on stage with the Beach Boys. After the rumours that he had finally left the group for good, there he was on June 7th to complete a full Beach Boys line-up.

In recent years the spotlight has fallen on Dennis, not so much for his notoriety, but for his artistic ability, which is a welcome change.

Although by no means prolific his output to the public has turned out some notable, quality pieces. Even more important is the fact that his own style has developed so well that it now (and this is a personal opinion), outshines anything that the Beach Boys have offered in a long time. Within the group, the talent is undoubtedly there but Dennis is proof of pudding. That is, he has made the effort to turn out something both new and exciting. It is not the tired old veterans which the group could possibly be accused of.

Looking back to his contributions to "Friends", "Sunflower" and "20/20", through to the beautiful "Cuddle Up" from "Carl and the Passions - So Tough" and "Holland", Dennis Wilson has added his own element to the Beach Boys sound with both powerful and emotive songs.

With recent Beach Boy's albums Dennis has appeared as little more than a "guest" which is a great shame. However, only Dennis and the group themselves know the reason for this.

Aside from group participation Dennis' solo LP "Pacific Ocean Blue" came and went leaving many people hungry for more I'm sure. It is a fine solo debut and it seem strikingly different although the production does seem to leave something to be desired. It seems a little overcrowded at times. That said, however, Gregg Jakobson is credited as co-producer so I wonder to what degree he participated sound-wise. It seems to be vital to keep someone else around to help maintain some level of objectivity.

So to "Keepin' the Summer Alive" and Dennis is hardly evident at all, or so it would appear.

Well lets hope that he can complete another solo LP in the near future. And I am sure that there are a lot of people around who are firmly behind Dennis Wilson and his music.

...ANDREW BENNETT

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Add Some Music is published quarterly. Send £4 to Don Cunningham, P.O. Box 10405, Elmwood, Connecticut 06210, USA.

California Music is a mag for BB, Jan & Dean & Surf Music fans. Send 2 IRC's to - Stephen McFarland, 2 Kentwell Ave, Concorde 2137, New South Wales, Australia. (be patient please!)

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